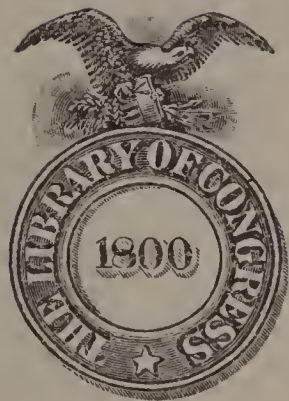


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THE · GRAPHIC DRAWING · BOOKS

HIGH · SCHOOL



THE · PRANG · COMPANY

NEW YORK · CHICAGO · BOSTON · ATLANTA · DALLAS

SUGGESTIONS TO TEACHERS

General Plan.

The course of study presented in the High School book gives emphasis to the importance of better technique than is looked for in the grades. High School pupils are often greatly handicapped by their inability to express adequately ideas of form, color and design. As the pencil is the universal medium for preliminary sketching, and as facility in handling the pencil is of inestimable value to the artisan, the designer or the artist, many exercises are devoted to the illustration of the various phases of pencil technique. Decorative designs from insect and animal forms, interior decoration and furniture design, and out-door sketching are new and interesting topics treated in this book. The classification of subjects is as follows: Theory of Color, Brush Practice from Nature, Free-Hand Drawing and Pencil Technique, Out-Door Sketching and Perspective, Figure and Animal Sketching, Decorative Design, Interior Decoration and Furniture Design, Lettering, Picture Study and Historic Ornament. The teacher will of course feel free to change the sequence of lessons to suit her own needs. The book is intended to offer a wealth of suggestive material for High School practice rather than to prescribe a definite course of lessons.

Theory of Color.

It is recommended that pupils of High School age who have not had definite color instruction similar to the course outlined in the eight books preliminary to this book, should make the Color Chart as the first exercise of the year. The Chart on page 2 (detached) will serve as a model. The teacher will find in the preliminary books of this series full instructions as to the mixing of every color in the Chart. Definite color knowledge is gained only by mixing and laying a series of colors, by some such means as this. When this color knowledge is gained it will influence subsequent work in design, interior decoration and all exercises involving the use of color harmonies. Familiarity with the color terms given on page 1 (detached) is also important. These terms should be used by the teacher in her criticism of the pupils' work.

Brush Practice from Nature

Pages 3 and 5. Fine large growths like the mullein, hollyhock, goldenrod, dahlia, etc., are excellent studies for brush practice with charcoal gray. Growth, proportions and values (light and dark qualities) can all be shown without the added problem of color. Such studies as that illustrated on page 3 should be done in life size, using 12" x 18" paper, if necessary. The work on page 5 is fully explained in the text.

Free-Hand Drawing and Pencil Technique

Pages 9, 11, 15, 21 and 44. Methods of work and suggestions bearing on the handling of the pencil to secure the various effects desired are given in the text on these pages. Practice in technique may be obtained by permitting the pupils to copy many of the examples given. In every instance where this is allowed the pupil should be required to draw from a similar object placed before him. This is the only way to test the actual power of the pupil. It is not especially desirable that he may learn to copy accurately. It is desirable that he develop independence and power of his own. If copying helps him to do this, it is legitimate. If it makes him more dependent, it should be abolished.

Working Drawings and Construction

Pages 23, 25 and 26. Plans and elevations of some very simple building should be drawn by the students, after considering and perhaps copying the work on pages 23 and 25. The chapter on Architectural Drawing in "Art and Education for High Schools," will be found very helpful in treating this subject. The same volume contains a full treatise on Mechanical Drawing which will provide more material of the nature of the suggestions on page 56.

(Continued on Page 3, of cover.)

3

THE GRAPHIC DRAWING BOOKS

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A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

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P87
v. 9

SUGGESTIONS FOR PROTECTING THE COLOR CHART

The Color Charts in this series of Drawing Books are painted by hand,—the work of an expert colorist. It is impossible to reproduce by any known process of printing the exquisite color quality and velvety bloom of these Charts. It will be readily seen that such delicately adjusted colors will not stand, without injury, the usual wear of a school text book. For this reason, the following suggestions are given for their protection:

1. Mount the Chart for this book on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.

2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.

3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

Pages 1 and 2 of this book consist of a detached Color Chart which should accompany each book.

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A PRACTICAL COLOR THEORY

Color Chart No. 7

To the Teacher

The Color Chart appearing on page 2 of this book presents a Color Unit that will serve all practical purposes in the illustration of the color theory presented in these books. If the pupils in this year have come up through the grades, accomplishing in each year the technical steps in color study, outlined in the Color Charts of Books One to Six, they may, with safety, attempt the making of this chart. Here, again, but one new step is taken, i. e., the mixing of six grayed colors to form a step half-way between the full intensities of the six leading colors and neutral gray. Even this step has been suggested before, as it is only another demonstration of the truth that complementary colors, in mixture, neutralize or gray each other.

Colors in Full and Half Intensity

The colors in the outer circle of the Chart on page 2 are in their normal strength, or full intensity. The six colors in the smaller circuit are half as bright as the outer circle and are known as half intense colors. For instance, the quality of gray-yellow, gray-orange, etc., that appears in the smaller circuit would be known as gray-yellow $\frac{1}{2}$ intensity; gray-orange $\frac{1}{2}$ intensity; gray-red $\frac{1}{2}$ intensity, etc. The Chart, then, shows three degrees of brightness of the six leading colors; full intensity, one-half intensity and absolute neutrality.

How to Mix Colors in Half Intensity

The diagrams below the Color Circle on page 2 show the proportions of Complementary Colors that produce half intensities. They should be read as follows:

Three parts yellow plus one part violet equals gray-violet $\frac{1}{2}$; three parts violet plus one part yellow equals gray-violet $\frac{1}{2}$; three parts red plus one part green equals gray-red $\frac{1}{2}$; three parts green plus one part red equals gray-green $\frac{1}{2}$; three parts orange plus one part blue equals gray-orange $\frac{1}{2}$; three parts blue plus one part orange equals gray-blue $\frac{1}{2}$.

Color Schemes

A group of colors harmoniously related to each other, and suitable for use in producing a work of art is called a color scheme.

Monochromatic Color Schemes

A monochromatic color scheme is a group of different tones of one color. It may be different values of a color (as orange; light orange, dark orange), or different intensities of a color (as orange full intensity, orange $\frac{1}{2}$ intensity and orange $\frac{1}{4}$ intensity).

Complementary Color Schemes

Complementary color schemes show strong color contrasts, and possess the quality of enriching or emphasizing each other. Complementary colors occur in the Color Circle at opposite ends of diameters. When complementary color schemes are employed they should generally be reduced to one-half or one-quarter intensity.

Analogous Color Schemes

Analogous means likeness. Analogous colors are those which are adjacent or neighboring in the Color Circle. When used in practical problems, analogous schemes should be used in half or quarter intensities.



COLORS IN FULL INTENSITY AND GRAYED COLORS



N
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M
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A Sketch of the Mullein in Gray Values: Select a typical growth of the mullein or some other vigorous plant. Prune away confusing parts so that the remaining elements, such as flower, stem and leaves, appear with individual interest. With a very light brush stroke or pencil line, sketch in the main lines, indicating the position, proportion and shape of the whole growth and its parts. Beginning at the top, paint in the flowers and the visible part of the stem and the leaves, striving to express both the shapes and the correct values, by means of direct treatment. The dark edges observed in the drawing serve as accents and may be added after the lighter values are painted, but are still wet.



Flowers and Leaves in Different Positions: Studies similar to those on this page should be drawn from the flowers themselves. Here, as in the previous lesson, the leading lines of the studies should be lightly sketched first. In the nasturtium a characteristic feature is the palmate venation of the leaf. These radiating lines may be indicated with light pencil strokes, but a space should be left, showing the veins by white lines as indicated in the study. Try to express the different colors, whether light or dark, by means of different degrees of value. Notice the delicate value of the spur of the nasturtium flower, the middle values of the leaves and the darker values of the seedpod and the inner sides of flowers and leaves.



Pencil Sketching: To obtain the best effects in pencil sketching, choose white or cream paper of comparatively smooth surface. Select a lead pencil marked "S" (soft) or "SM" (soft medium) sharpening the pencil to a rather blunt point and rubbing down the lead on practice paper until a flat face is secured, which will give a broad gray line as in Fig. 1. When sharp, crisp accents are desired the pencil may be turned, as in Fig. 2. For practice work copy the sketch of the house shown on this page.

It will be necessary for you to understand the perspective of streets and houses before you can sketch from out-of-door scenes. Notice how pencil technique is employed in expressing the various timbers used in the construction of this old shed. Sometimes the direction of the stroke follows the grain of the wood and sometimes it follows the perspective direction of the enclosing lines, as in the treatment of the windows in this old building. Very few tones are necessary in the production of this sketch, but these tones are evenly laid on and any variation must be carefully thought out and accurately placed. This is illustrated in the windows, doorway, under-cuts and chimney.



Diagram showing
Direction of
Pencil Strokes

1



2

Treatment of Curved Surfaces: In pencil sketching a safe rule to follow in laying on pencil values is to observe carefully the general direction of the surfaces under consideration. A vertical surface is in general to be done with vertical lines; a horizontal surface in horizontal lines; and the curved surface with lines that follow the direction of the curvature.

The tea-pot shown in the sketch on this page is a fine example of an adaptation of curved lines to fit the changing curves of the surface. Fig. 1, is a diagram showing the different directions of curves followed in Fig. 2. Fig. 1 is not intended to be drawn—it simply indicates the direction of the strokes which the finished technique of Fig. 2 does not so plainly show.

In sketching an object make a very careful drawing of the shape. Draw first construction lines; that is, lines showing the axis of the object and the proportions of the various ellipses involved. Carefully correct all errors in proportion, shape, size and placing, before any pencil technique is laid on. Secure the desired value with the first strokes of the pencil. Make a practice of doing this even at the risk of spoiling your sketch. It is better to spoil a good many sketches in the practice of right methods than to work over a sketch, trying to bring the right technique out of a poor beginning.



1



2



3

More Pencil Technique: Several examples of the representation of different materials and surfaces are shown on this page. Fig. 1 is drawn from a mug, showing dark brown and light brown tones, in sharp contrast. As the general direction of the top part of the mug was vertical, the light value was laid on in vertical strokes. The full value of the dark glaze was then obtained by using vigorous black strokes, going over the paper but once. These strokes curved out slightly, as the "spread" of the form seemed to suggest. Observe that the light value at the top is almost even in color, except for the streaks of high light. The dark tones are also nearly even, forming a brilliant contrast next to the high lights. Study the fine drawing of the handle.

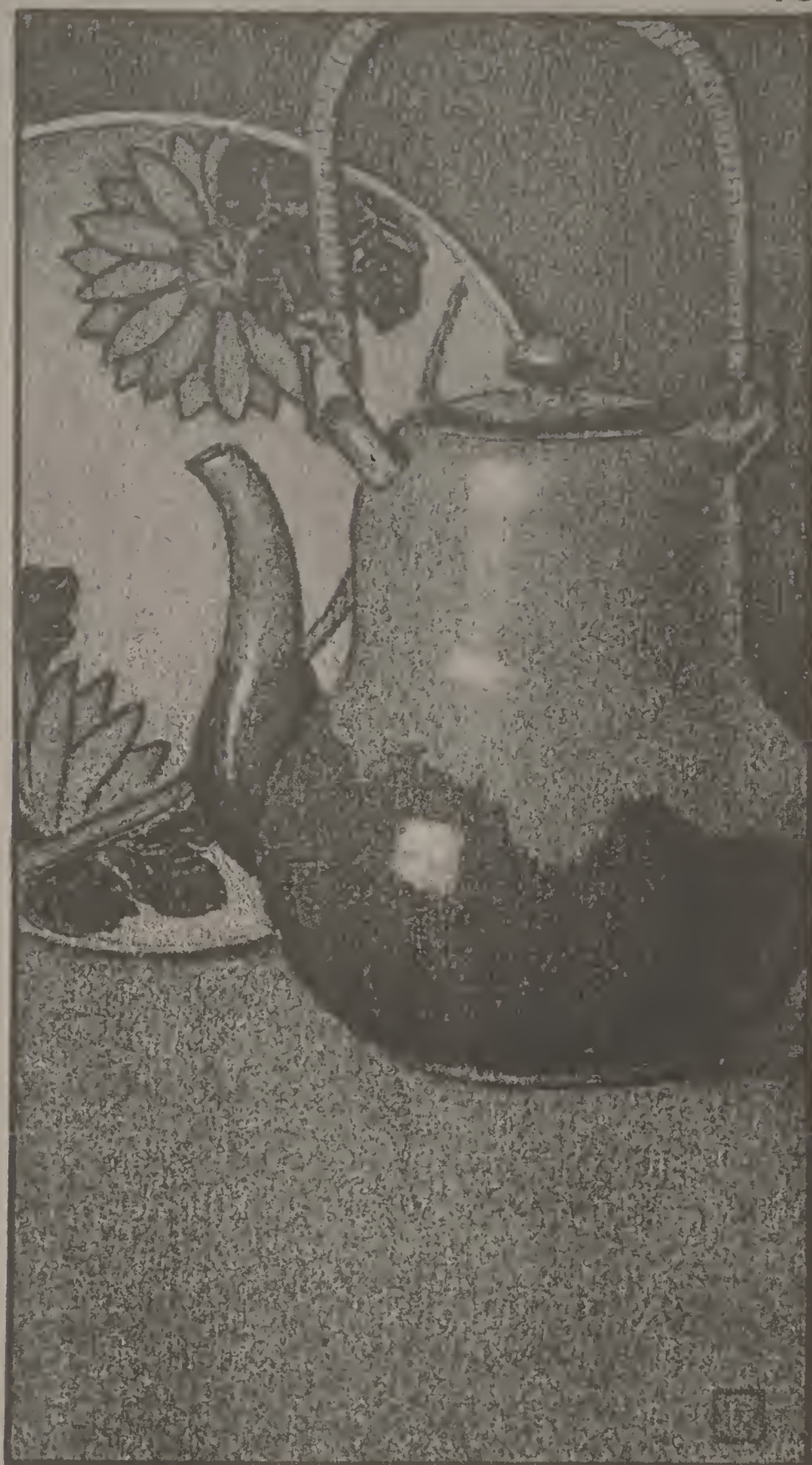
The glass of milk formed an interesting study. Notice the difference in the treatment of glass and of pottery. Glass shows reflections and sharp accents.

Fig. 3 is a decorated bowl shape. Here the general direction of the pencil strokes follows the curve of the bowl. Cast shadows are laid on with horizontal strokes.

Practice these various techniques by copying the sketches on this page. Then draw from objects.



A Vegetable Study in Pencil Rendering: A vegetable growth of the kind represented on this page is an excellent study for pencil rendering in values. The solid mass of the turnip should be represented by vigorous drawing, and the more delicate texture of the leaves should be drawn in a sketchy, suggestive manner. Fig. 2 is a sort of diagram, to show plainly the direction that the pencil strokes should take, in laying on the different values. The strokes follow the general direction of the different surfaces. This method prevents a mechanical or mannered effect, particularly in expressing the texture of the leaves. It would be difficult to express their constantly changing surfaces with strokes laid at an angle, or in any arbitrary direction. Accents play an important part in giving snap and freshness to this sketch. Copy it carefully, for practice in technique, and then draw from a similar study of another vegetable.



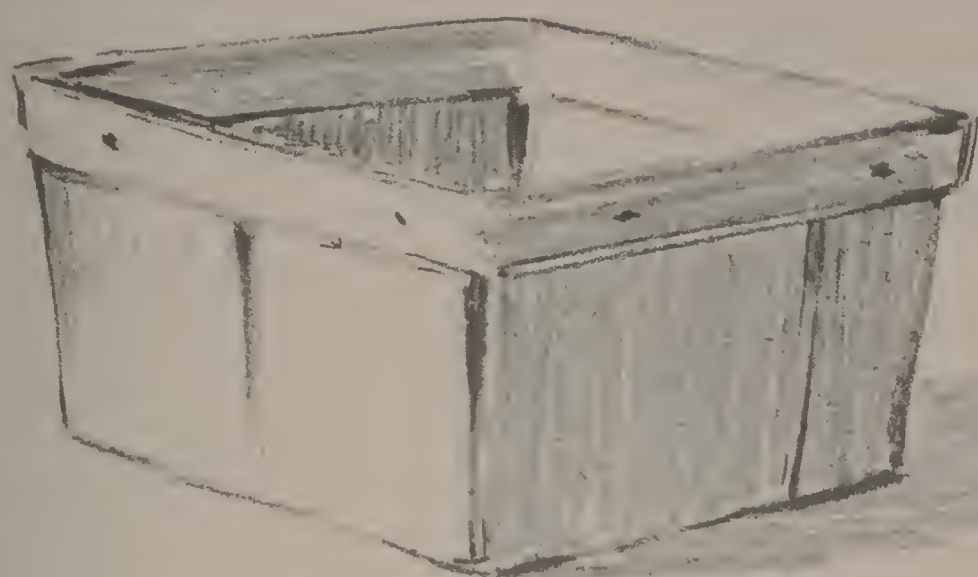
A Still Life Composition in Charcoal Values: The sketches on this page show a very different technique from the technique of pencil sketching. They are rendered with charcoal, and the background has been made to play an important part in the composition, for instead of being left almost wholly without treatment, as in the previous examples of pencil sketching, it is here toned as carefully as any part of the objects. A rough, unglazed paper, especially prepared for this work, called charcoal paper, should be procured. The group of two objects was carefully arranged and studied through a finder. The main shapes were then sketched in with a sharpened stick of charcoal of medium hardness. Then the large masses were laid on with strokes of the point of the charcoal, trying to express their true value at once. The strokes were then rubbed together with the finger ends, in order to distribute the charcoal evenly over the paper. If the charcoal is rubbed too heavily the paper will present a smudged or smeared appearance, which is to be avoided. The necessary lights were then taken out with a kneaded rubber. Tones that seemed too dark were wiped off or softened with a chamois skin or soft cloth. After the large values were laid in, the smaller lights and darks, the reflections and other secondary elements were studied. The student must work with charcoal, chamois skin and eraser until the desired effect is obtained.



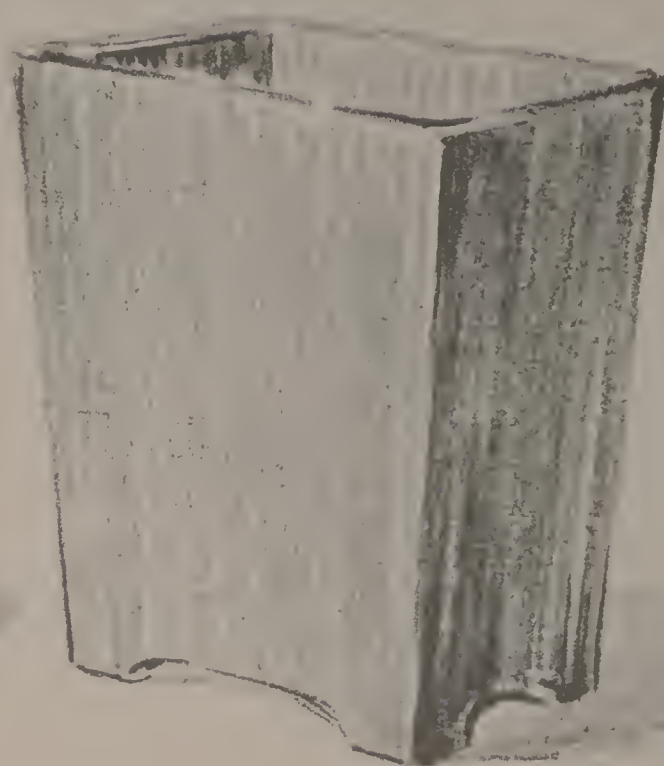
Pencil Sketch of an Animal: When you have obtained some facility in sketching from objects, it will be interesting to try animal studies. First block in the general shape, showing position, proportion and general characteristics. Correct these carefully and add individual features such as ears, tail, hoofs, eyes, etc. Indicate a few of the remaining spots of color or other characteristics by pencil technique.



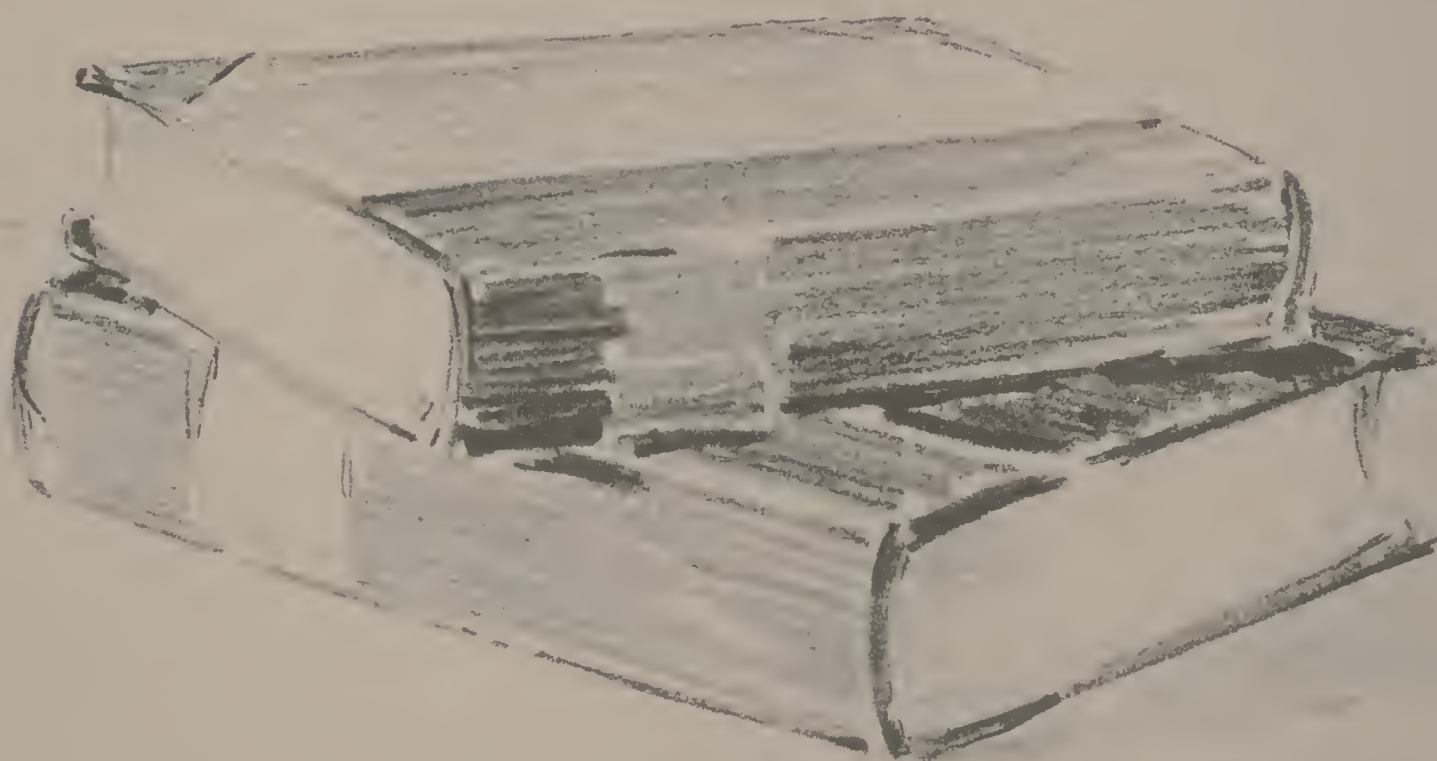
The Perspective of Roofs, Steps, Chimneys and Other Landscape Features: The diagrammatic lines drawn on this page show the location of vanishing points on a vertical axis drawn through the point of sight. In the sketch of the street, the vanishing point for retreating horizontal edges is found on the horizon line, directly opposite the eye of the observer, but the slanting lines of the roofs seek other vanishing points which are located on the vertical vanishing line (V.V.L.) passing through the vanishing point. Those oblique vanishing lines mark the degree of convergence in the roofs of the houses, and their vanishing points are found by continuing these converging lines until they meet on the V.V.L.



1



2



Books and Boxes in Perspective: Outline drawings of objects similar to those represented on this page should be carefully drawn with strict observance of perspective principles. In finishing these drawings with tones of gray in pencil rendering, notice that the strokes are laid sometimes in a direction that indicates the position of the plane (that is, whether it is a vertical plane or a horizontal plane), and sometimes the strokes follow the direction of the retreating edges. Either method is correct. The latter is a more difficult way of securing the tone, but it sometimes helps to express the nature of the surface studied. The values used are few, and the desired tone is laid on directly, without going over the surface twice. The placing of accents is of great importance, especially in drawing from such objects as the berry basket in Fig. 1. Here an otherwise monotonous surface is enlivened by the snappy blackness of the holes or openings, and the nail heads. Crisp accents also occur in the outlines of the square vase (Fig. 2). The broken, irregular quality of line used in the treatment of the books adds greatly to the fine effect.



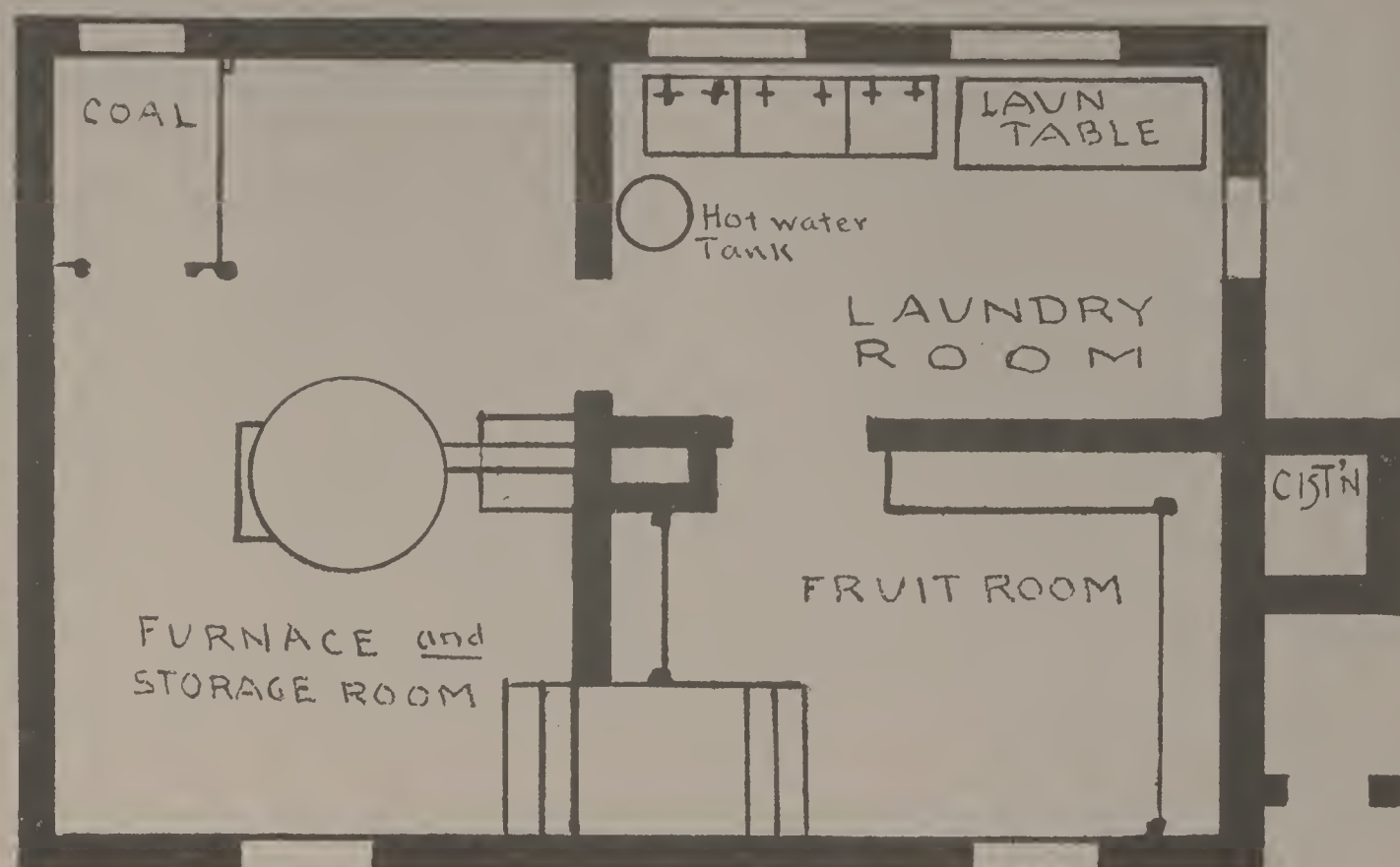
Front Elevation.



Side Elevation.

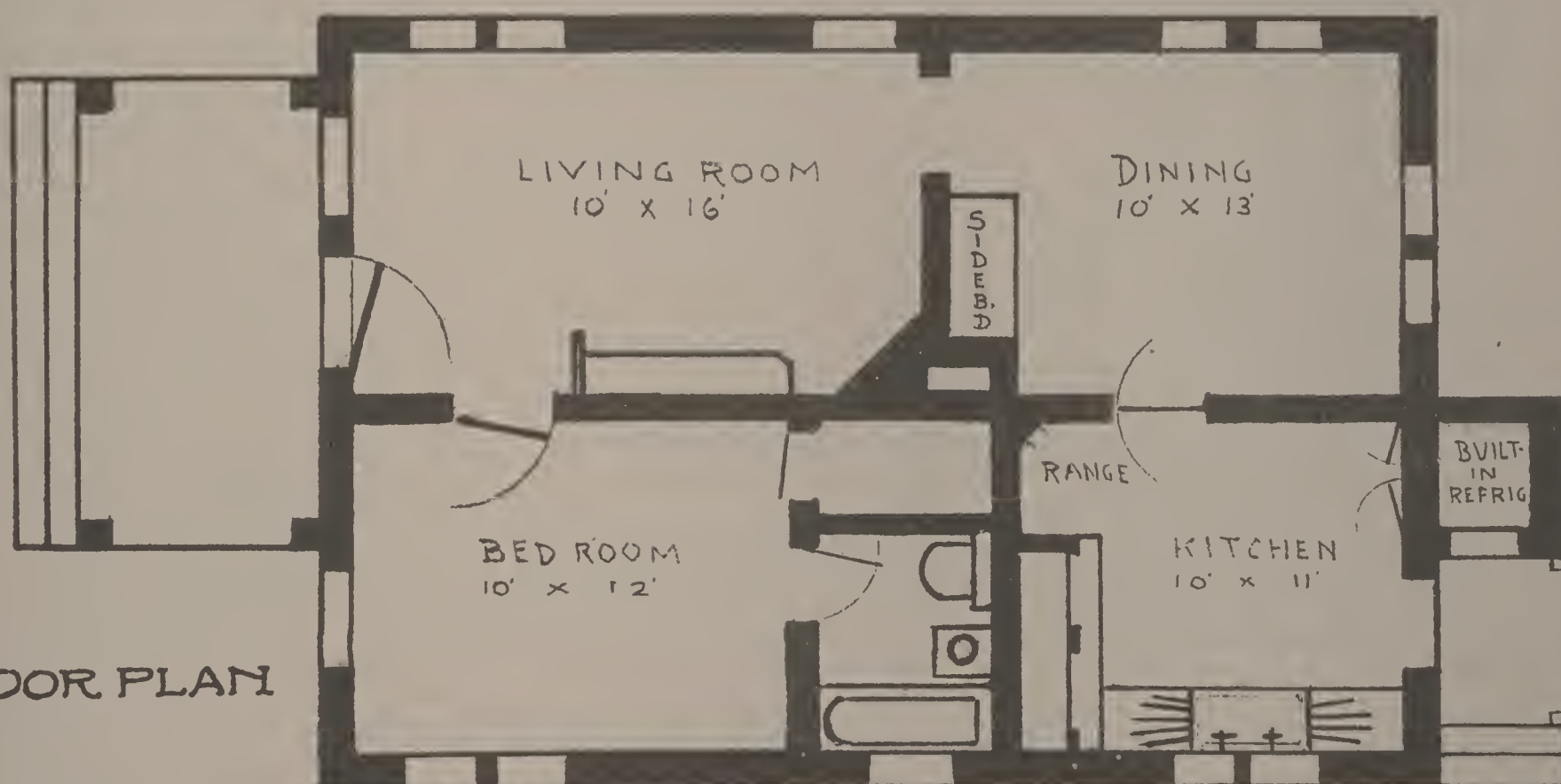
Two Elevations for a Simple Cottage: On this page are shown two drawings of the outside of a simple cottage. Drawings of the upright views of a building are called elevations and drawings of the horizontal views are called plans. In planning even a four-room cottage like this, we must keep two main points in mind. First, the cottage must be practical; that is, it must meet the needs of the occupant. Second, the cottage must be beautiful; its length as compared with its height should be well proportioned; windows should be well grouped; the door and porch should be generous; and the finished drawing should possess an air of attractiveness and completeness.

BASEMENT



1

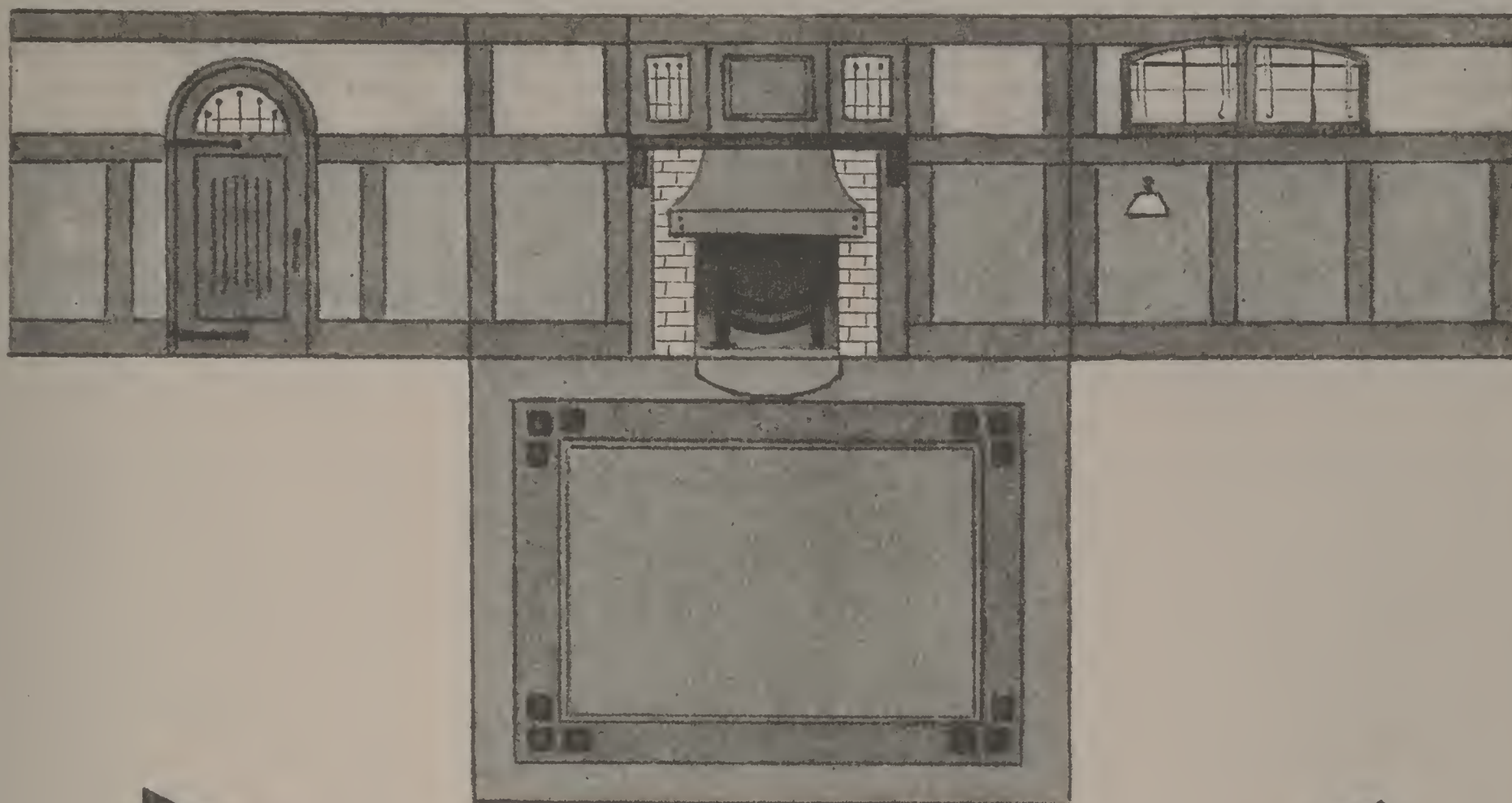
FLOOR PLAN



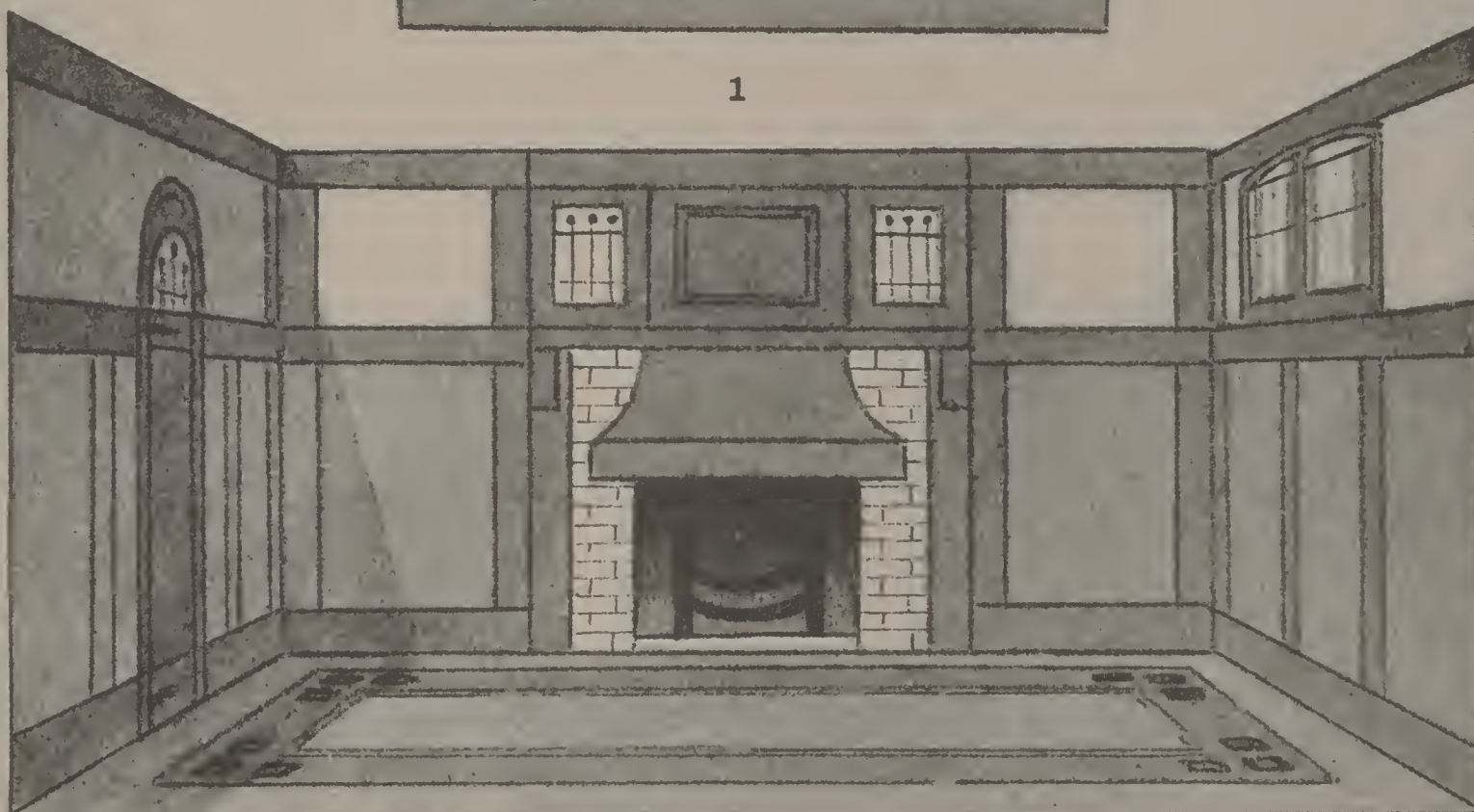
2

Basement and Floor Plans of a Four-Room Cottage: The first thing to be drawn is a free-hand rectangle, which lays out the foundation or floor plan of the entire house. This floor plan is to be divided into the number of rooms desired for the house. In Fig. 2 we see the floor plan divided into living-room, dining-room, bed-room, kitchen and bath-room. Openings for the doors and windows must be placed with intervening spaces for the placing of furniture. The location of the chimney is of the greatest importance, and so is the consideration of artificial lighting. Comfort, beauty, and the practicability with which the life and housekeeping of the family can be carried on should influence, at very step, the planning of a dwelling, no matter how modest, or how pretentious.

Make a similar floor-plan, to suit the elevations you sketched in the previous lesson.



1



2

A Model of a Room Interior: Fig. 1 shows a pattern for a model of a room interior. When complete, the model looks like a box with three sides and bottom (Fig. 2). The bottom of the box has been treated to look like the floor space of a room. The sides and back of the box represent the three sidewalls. It will be interesting for the student to copy this arrangement on white paper, drawing his plans carefully to scale, after deciding upon the dimensions. The work should first be done in pencil outline. The spaces may then be filled in with a color scheme based upon the Chart. A grayed complementary color scheme will be the simplest one to follow. The paper plan should be mounted on cardboard and hinges added to form corners and edges. These hinges can be made of passepartout tape, pasted on the wrong side. This treatment makes it possible to lay the miniature room on a flat surface, as in Fig. 1, or to stand it up in its right relationship, as in Fig. 2.

TWO ROOM INTERIORS IN ATTRACTIVE COLOR SCHEMES

Beauty in Houses

The idea that a beautiful house must necessarily be an expensive one and for that reason is possible only for the rich, is fast losing ground. We are learning that beauty is not a matter of ornament or elaborate decoration. In fact, a safe rule to follow in house decoration is to eliminate everything that has not a definite and specific use, or that does not give us a sensation of pleasure when we look at it. Simplicity and sincerity in house planning are more important than ornament and elaborate decoration. We should depend for beauty on fitness to use, adjustment of proportions and harmony in the colors employed.

The Living Room

The living room shown on page 30 is a good example of simple and sincere decoration. In the building of the house of which this room is a part, the question of beautiful proportions has been carefully considered. We cannot determine from the picture what the measurements or dimensions of the room may be, but we can see that the ceiling is not high, that the windows are grouped, that the fireplace is large enough to suggest comfort and warmth and that the built-in seats are generous and substantial. These effects are obtained largely through the consideration of proportions. In the panelling of the walls, also, and in the planning of the beams this question of the adjustment of spaces to create beautiful divisions is evident. Walls as beautifully divided as these do not need the further enhancement of pictures. Observe this same regard for good space relationships in the design of the rug. The simple, flat shapes of the border, contrasting in color with the body of the rug are much more appropriate for this purpose than intricate designs of floral motives.

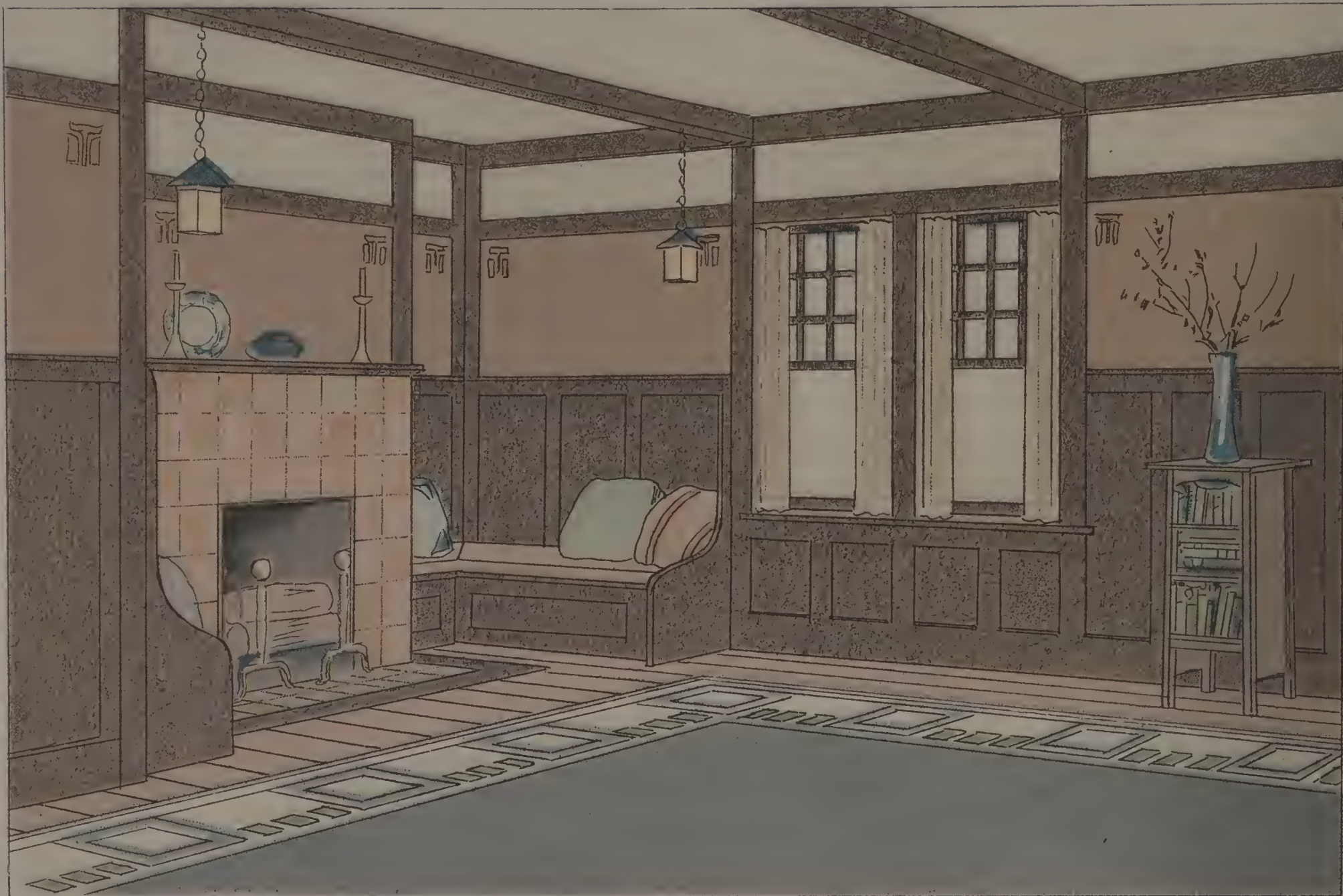
The Color Scheme

The colors selected for the room present a complementary scheme of blue and orange. We have learned that the color which people usually designate as brown is really a shade or a grayed tone of orange. Bits of bright color, in the shape of pottery, pillow decorations, bookbindings, etc., serve to enliven an effect that would otherwise be a little monotonous.

The Bedroom

The same simplicity of treatment prevails in the design for a bedroom. Blue is a retreating color, whose influence is quieting and restful. Colors have a decided effect upon our nerves, even though we may not be conscious of it. Bright, staring colors should therefore be avoided, when their use demands large surface spaces, as in the walls of rooms. Realistic flowers, birds and landscapes should not be selected when we are choosing wallpapers. A wall is essentially a background, against which the furniture and even the people who occupy the room, are to be seen. The office or function of any background is to play a subordinate part. It must exist for the sake of making something else more beautiful, and should not seek to play a leading part in the general scheme. Backgrounds should keep in the background. This they cannot do, when covered with intense colors, in a confusion of shapes.

These two rooms are full of suggestion. They merit your close observation and the fullest discussion.



INTERIOR DECORATION: A LIVING ROOM.



INTERIOR DECORATION: A BEDROOM.



BY SPECIAL PERMISSION METROPOLITAN MUSEUM, NEW YORK

REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

PORTRAIT OF A MAN

REMBRANDT

PICTURE STUDY: PORTRAIT OF A MAN

Rembrandt van Rijn

Great Portraits

If portraits were to be judged only on the basis of their likeness to the physical appearance of the people who sit for them, then photographs would be the highest form of graphic art. The camera can certainly give us a faithful record of whatever is placed before it. But a great portrait is something more than a photograph. It is even more than a delineation of character. It must meet both of these requirements, and in addition, be great as a painting,—great in its composition, and in its technique.

Rembrandt's Portrait of a Man

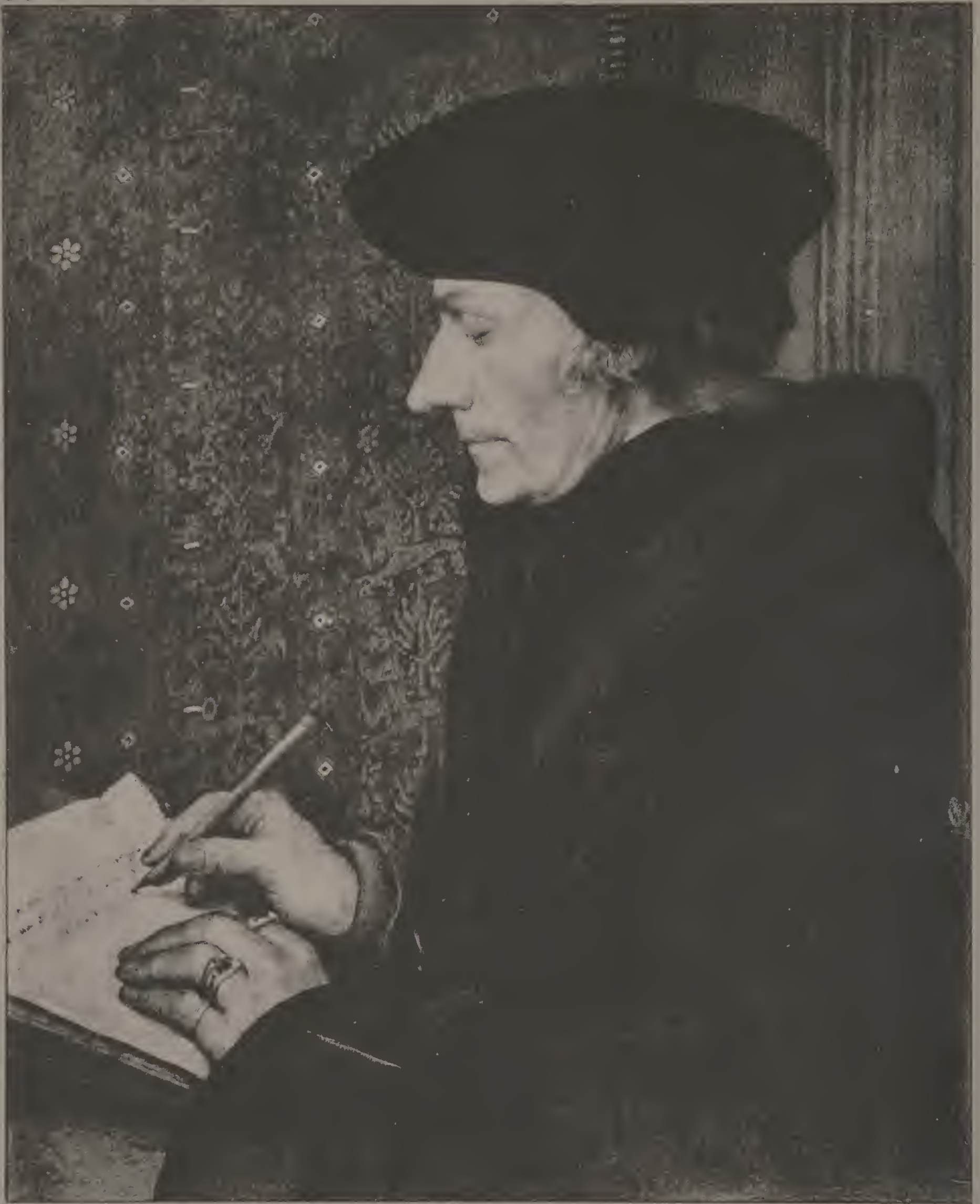
The original of the fine picture on page 21 was painted in the year 1640. Do you think if this painting had been only the life-like representation of a Dutch gentleman of the middle ages, that it would have been so carefully treasured, through all these years? We do not know the name of the man who sat for this portrait. In the life and history of the world he doubtless played his part; but he was unknown to fame, and it is not because of him that this picture is great. His portrait is great because Rembrandt made of it a work of art,—a masterpiece. He did this by his superb mastery of technique, his marvellous arrangement of light and dark masses, and his subtle blending of colors. The subject shows a man about forty years old. He wears a high-crowned, broad-brimmed, black hat. His coat or mantle is also of black, and is separated from the other dark masses in the picture by a wide, white collar. The warm, rich flesh-tones of his face are framed in long, dark brown hair,—the fashion of the country and the time. The grave eyes look out with a kindly expression, as of one who does not repel, but invites further acquaintance. His left hand is partly hidden by the cloak and a lace ruff at the wrist is seen in the shadow at the bottom of the canvas.

The Composition of the Picture

Rembrandt's pictures lack the superficial qualities of prettiness, which to some people are the first requisites of a picture. Mere prettiness appeals to the eye; it seldom appeals to the intellect. Rembrandt worked with large shapes, with rich textures, with low-toned but glowing colors. These are not the mediums with which prettiness is depicted. In this particular portrait, notice that but three general tones are used. The figure of the man is an arrangement of dark and light, balanced against a background of middle value. The chief interest of the picture lies in the face. Hence the strong light is placed here. An echoing note is seen in the treatment of the lace and the hand, as it passes under the sleeve. Study the exquisite line of the hat—now sharply accented, now softened, and finally lost in the treatment of the hair. Trace with your finger the beautiful line that starts at the right of the picture near the bottom, and follow it up the arm across the shoulder, up the hair, over the rim of the hat and down again, as it is lost in the meeting of the left shoulder with the background. Rembrandt was a master of line, of mass, and of color.

Biographical Notes

Rembrandt van Rijn was born in 1607 and died in 1669. He was the son of a Leyden miller, who hoped to make of him a learned man, and with that end in view sent him to the high school of the town. But Rembrandt had determined, early in life, to become a painter. His first models were the Dutch citizens of his native town, including the members of his own family. He painted, at various times, not less than fifty portraits of himself, many of which became famous, and are now the priceless possessions of the best galleries of the world.



Picture Study: Portrait of Erasmus, by Holbein: The famous original of this picture hangs in the Louvre, at Paris, and is celebrated as one of the finest portraits in the world. Both artist and subject belong to that remarkable era which produced Columbus, Luther and so many other characters well known in history. Erasmus was a Dutch philosopher and scholar, and was a friend and patron of Holbein's. The portrait is distinguished for its incomparable drawing, and for the exactness with which the likeness and character of the subject are depicted. Is it not wonderful that an artist with colors and brush can express our innermost thoughts, and thus make visible the invisible?

Holbein was born in Germany, in 1497 and died in London in 1543.

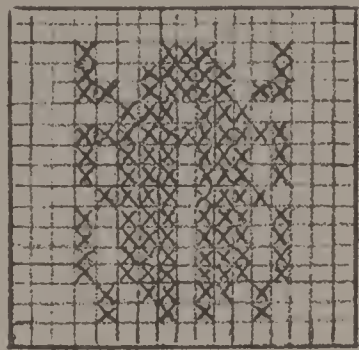
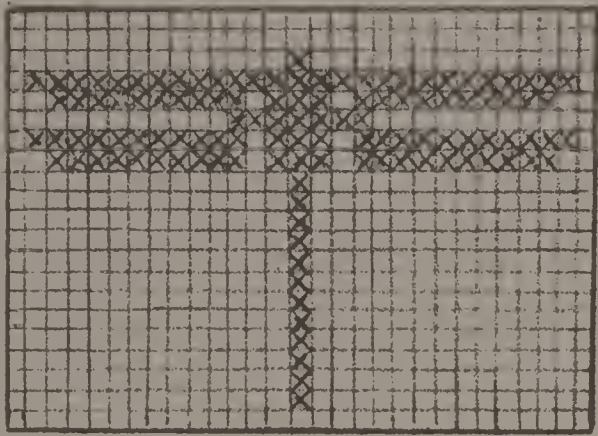


LET · NO · ACT · BE
 DONE · WITHOUT
 A · PURPOSE · · ·

M. AURELIUS

Roman Letters: This page of Roman letters may be used as a basis for tracing. Roman letters are much more difficult to draw than the simple alphabets which have preceded this year. If letters of smaller size are needed squared paper will be found helpful in preserving proportions. Letters of this kind should be carefully drawn with pencil outline, corrected accurately and filled in with ink or a tone of color.

You will enjoy lettering quotations that seem to you worthy. Such exercises are capable of beautiful rendering and should be treated as problems in design. The space for the complete quotation should be carefully blocked out and the letters adapted to it, as is shown in the example on this page. Squared paper is useful as an aid to securing good proportions and spacing. Letters so constructed can be transferred to white or tinted paper by tracing. Initials or decorative elements can be treated with color.



Designs From Insects: Insect life is rich in suggestion for design motives. The dragon-fly and the two beetles are shown in realistic treatment, in the top row of illustrations. In the second row are different decorative treatments, based on the essential elements shown in the realistic drawing. Any of these units may be easily adapted to a stencil problem. A fine arrangement of the dragon-fly unit is shown in the square design for a mat or pillow.

Make sketches from mounted specimens of insects, and adapt them to decorative use.



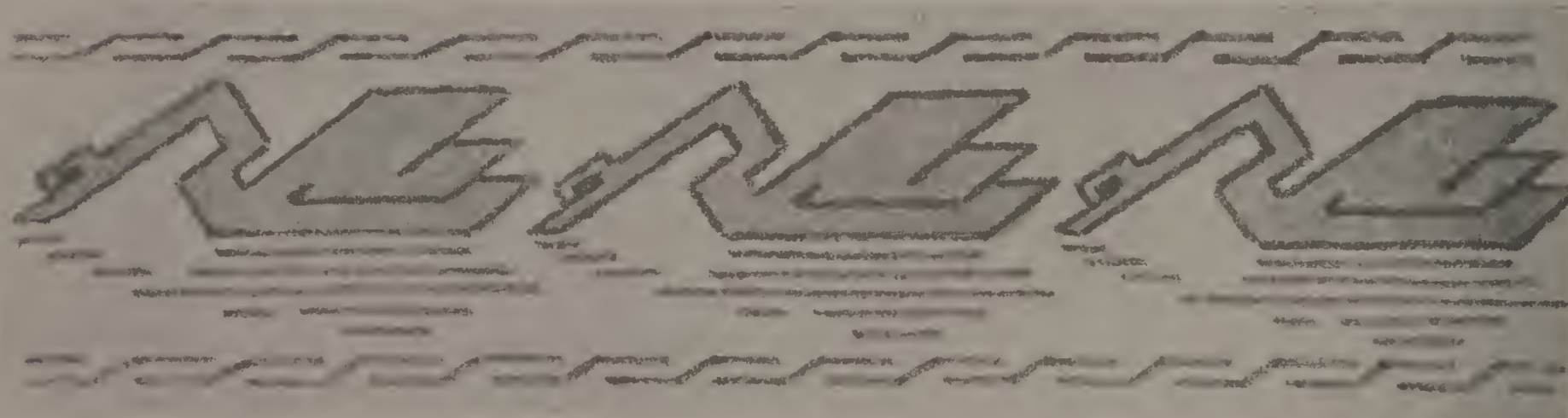
Baltimore
Oriole



Blue Jay

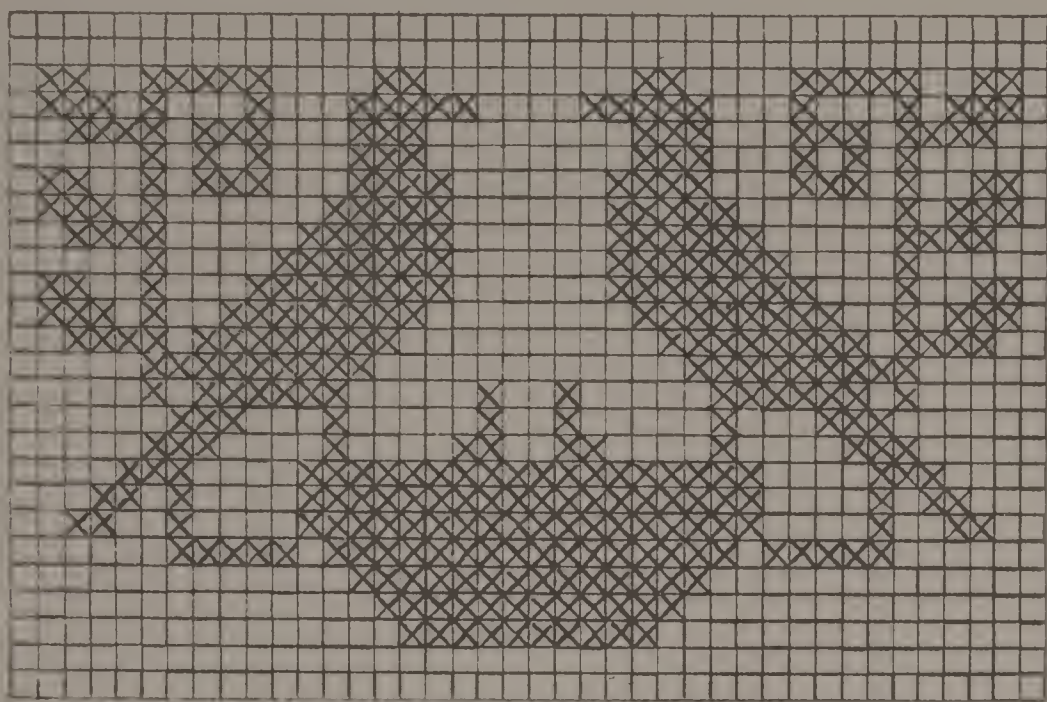


Meadow-Lark

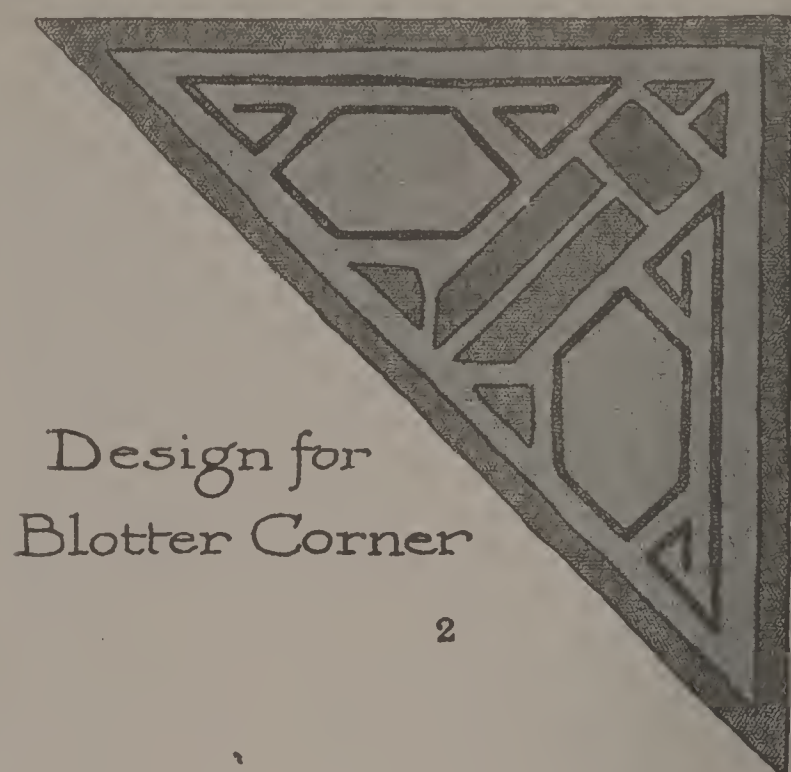


Realistic Studies and Designs from Bird Life: Realistic sketches from well known birds are shown on this page. Mounted specimens may be used for such work, or well drawn and colored prints may be translated into pencil drawing like the above. Feathers and the various structural elements found in bird-life offer good opportunity for pencil technique.

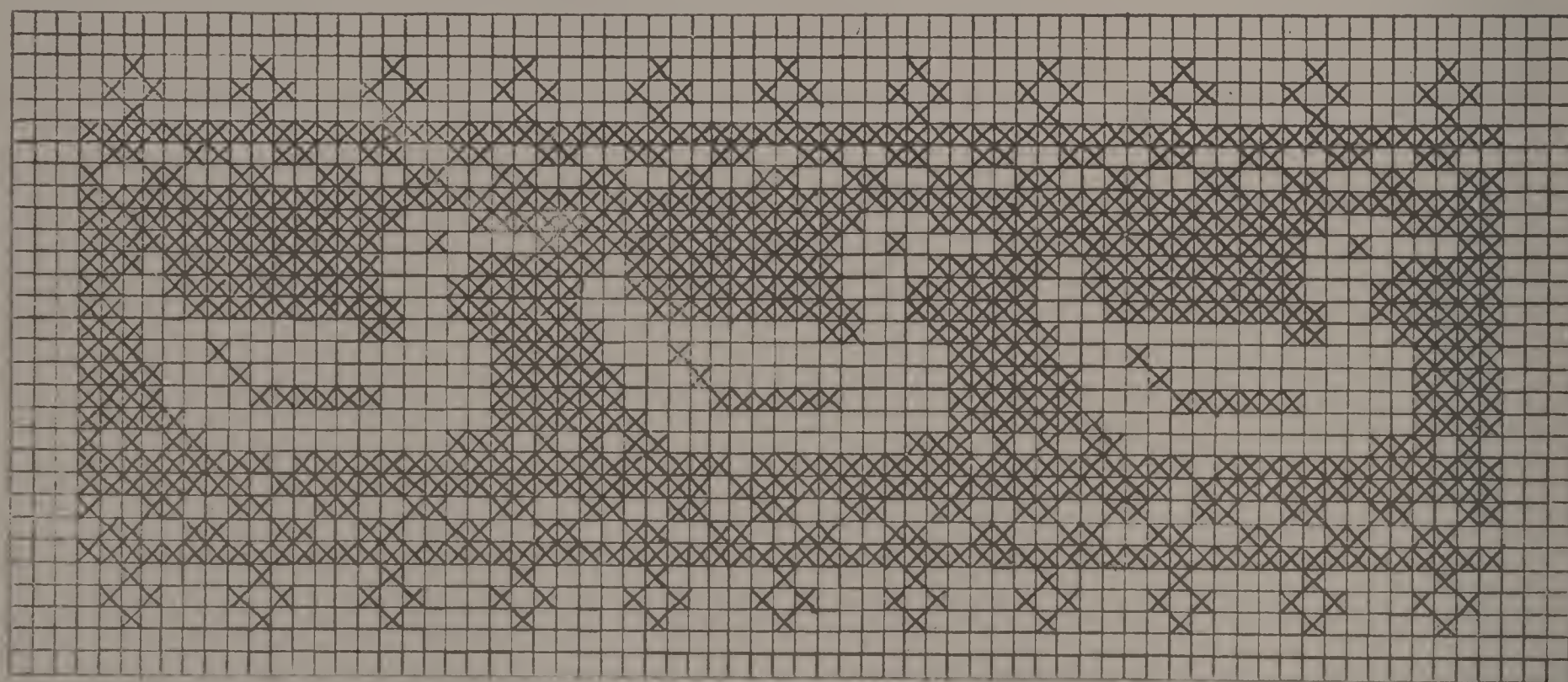
In the decorative border is shown an interesting treatment of a swan shape. Notice how the marginal bands repeat the movement of the design unit. Such a border as this could be carried out in various embroidery stitches.



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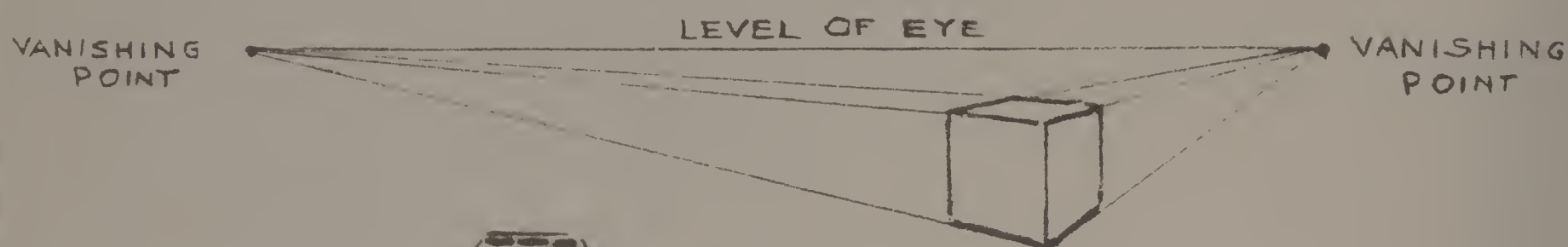
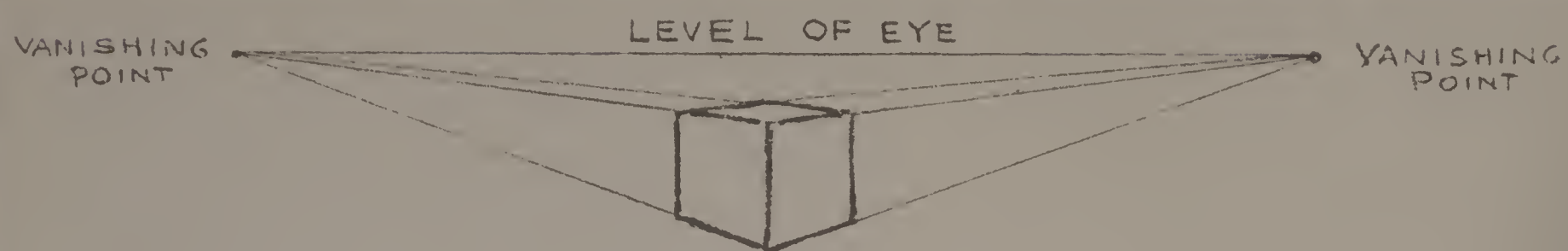
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More Designs From Animal Motives: Three designs that may be applied to constructed articles are given on this page. The charming suggestion of two parent birds guarding their nest has been conventionalized in Fig. 1. This design could be worked in colors, by the process known as cross-stitch embroidery; or it could be applied with a darning or weaving stitch, on filet net. The border of duck shapes is treated in a slightly different way. The background is filled in with a tone of cross-stitches, and the shapes themselves are left untuned. This process is attractive in a blue and white color scheme. White or light gray linen crash worked with blue cotton would make serviceable table-runners, bags, doylies, etc.

The design for a blotter corner (Fig. 2) might be traced upon colored paper or cloth and the shapes filled in with flat tones of color. These and other designs given on the various pages of this book should be worked out in color schemes that are directly related to the Color Chart on page 2.

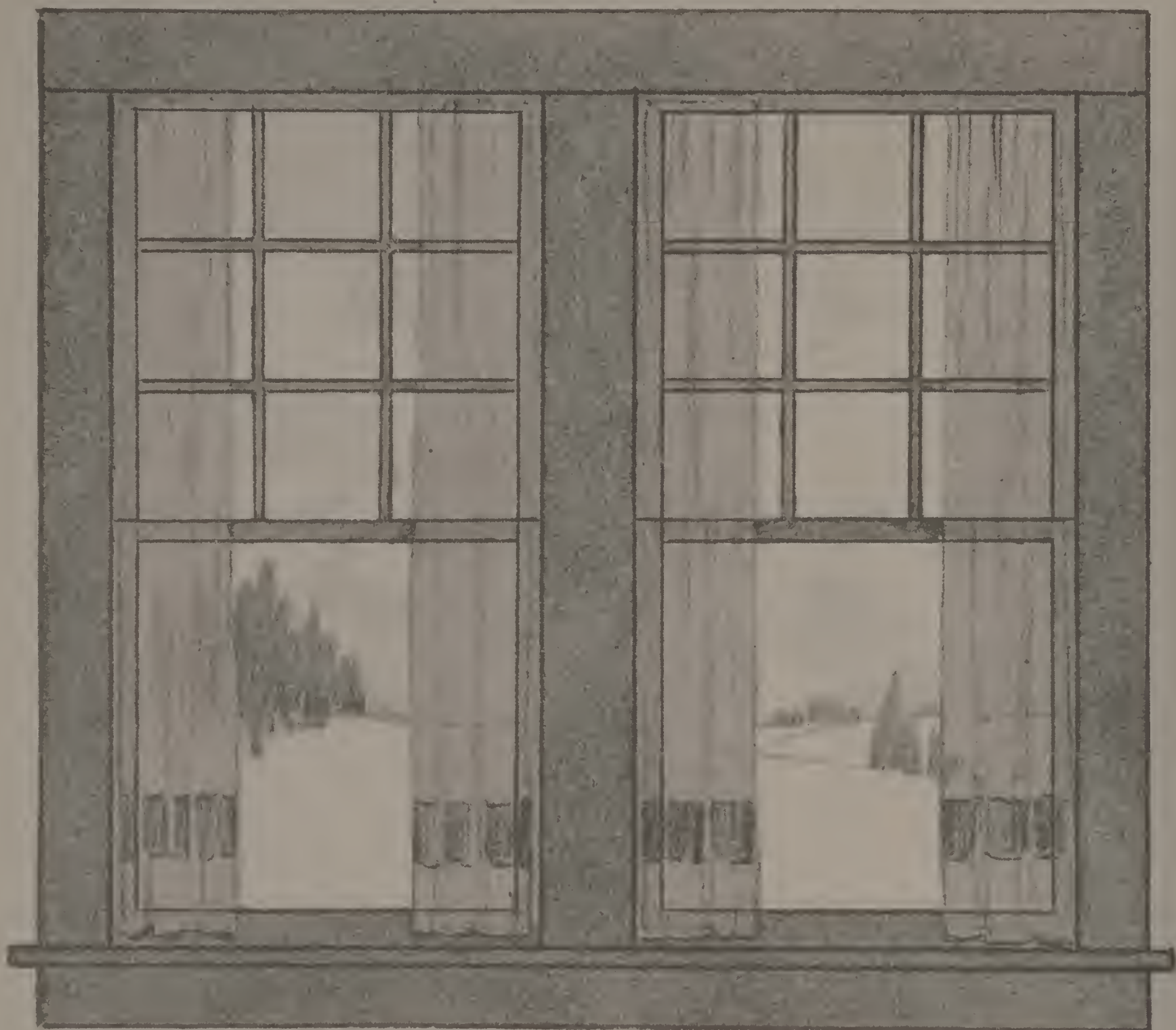


Perspective Drawing of Furniture: Some fine sketches of beautifully proportioned furniture are shown on this page. The library table and the umbrella stand are simple in line, strong and durable in construction and without unnecessary or meaningless ornament. Their beauty consists in this fitness to their purpose and in the refinement and balance of their proportions. The effects of perspective can easily be seen and measured in articles as large as this. The small diagrams above illustrate the principles involved. Fix your Horizon Line and Vanishing Points before beginning to sketch, and extend all retreating horizontal lines beyond the limits of the space required for the object itself. You can then determine whether you have the proper inclination of line, the right degree of foreshortening and the comparative lengths of the various vertical edges.

Make sketches from furniture that you consider beautiful in proportion. Add certain accessories for interest, such as are suggested in the sketches above by the lamp, the book and the umbrella.



Designs for Furniture: We cannot succeed in our planning of room interiors without considering the relation of the furniture to our homes. On this page are shown two views of a simple, well constructed and beautiful chiffernier. Notice the absence of ornament and the emphasis of good structural lines. The drawer spaces are not alike. They are made of different depths and widths, thus serving the purposes of use and beauty. Design a piece of furniture that will relate harmoniously to these sketches, such as a chair, a dresser, the head and foot-boards of a bed, etc.



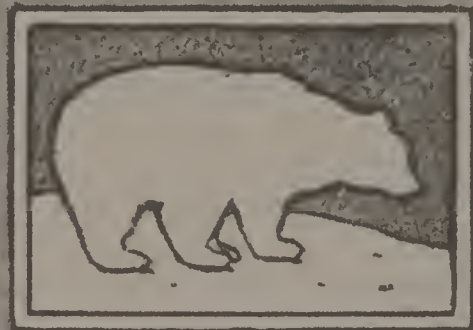
A Window Arrangement: Another important feature in house furnishing is the treatment of windows. In planning their arrangement, we should bear constantly in mind the function of windows. What are they for? In general, their office is to admit light, sunshine and air. No arrangement of draperies should interfere with these functions. Heavy over-curtains or elaborate hangings across the top are generally a menace to health and a violation of one of the first principles of design—fitness to purpose. A simple, semi-transparent drapery is always good, as it softens the glare of the outside light and at the same time lets in air. If the window looks out upon a pleasant view, this also should be considered in arranging the drapery. The tone of the drapery should be harmonious in color with the general scheme of the room.

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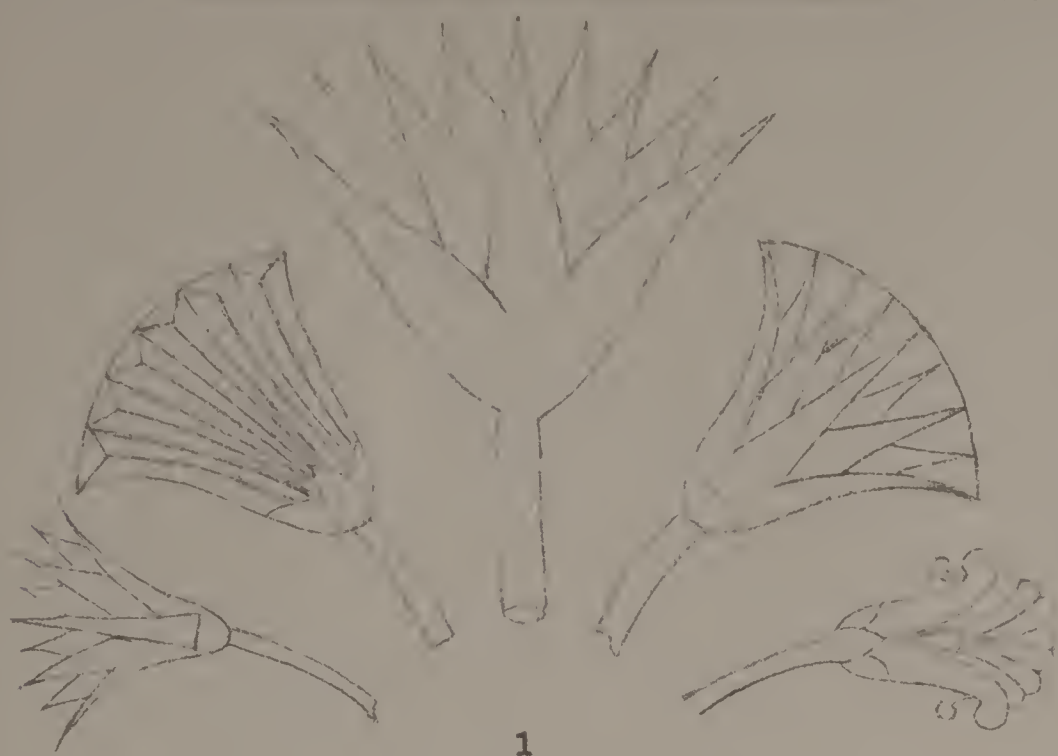
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Posters and Advertisements: Lettering as applied to signs, announcements and advertisements of various kinds, become a most interesting and valuable element of design. Three different modes of treatment are shown on this page. Observe that the lettering carries out the structural lines of the decoration and plays an important part in bringing into prominence the leading idea. The entire design, including all lettering and the decorations used, should be drawn very carefully in pencil, and all corrections made before the work is colored or lined in.

Plan posters or announcements to advertise some local event or enterprise in your town. Follow the suggestions afforded by the illustrations given. Finish the work in some color scheme related to the Color Chart.



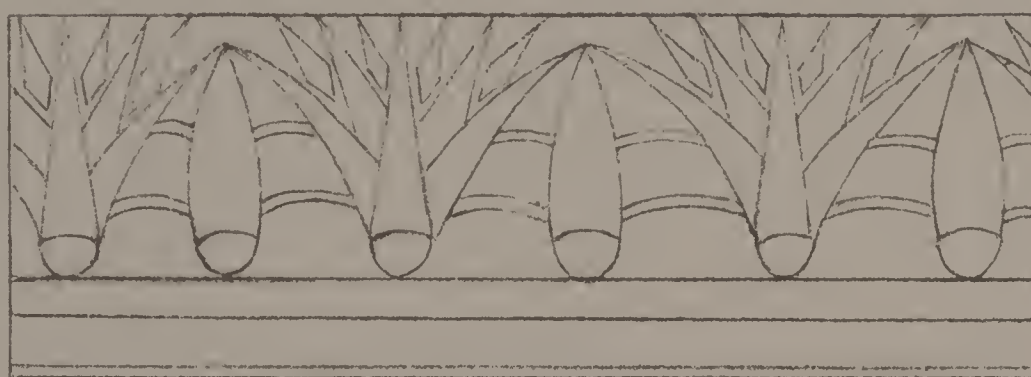
A Pencil Sketch of a Tree: In the rendering of this interesting sketch, notice how the treatment is confined to a few elements. Individual leaves and branches play but a small part in the treatment. The general shape and proportion of the foliage have been carefully studied. Leaf masses have been expressed by pencil strokes that follow the general upward and downward movement of the tree. Sharp, crisp, black touches bring out depths of shade and under-cuts of branches, giving life and brilliancy to the sketch. The landscape accessories are treated in light values and are made to take a distinctly secondary and subordinate position, placing the main emphasis on the fine old tree.



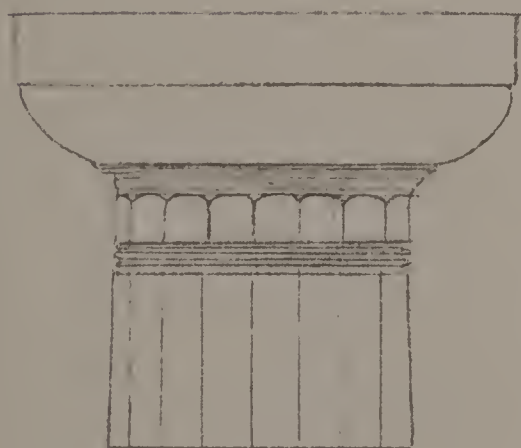
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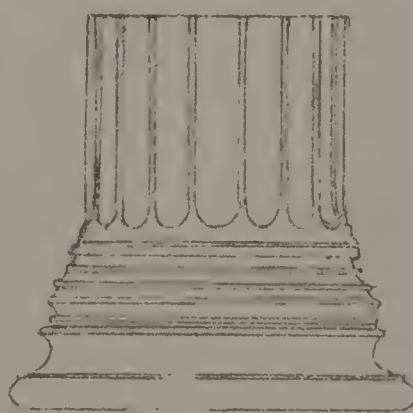
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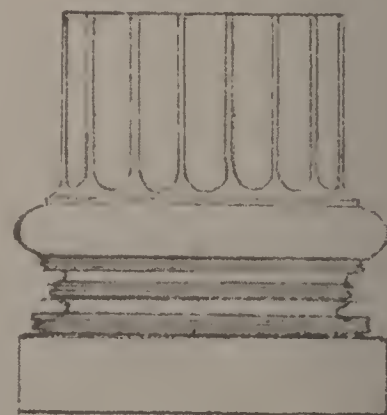
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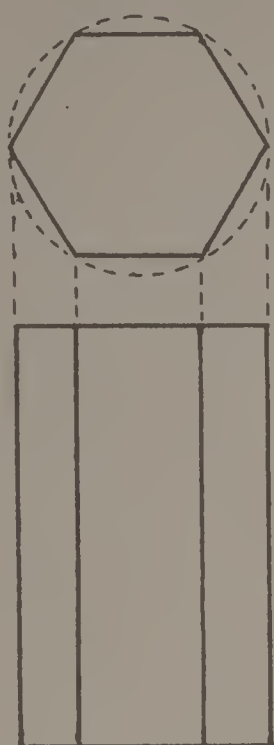


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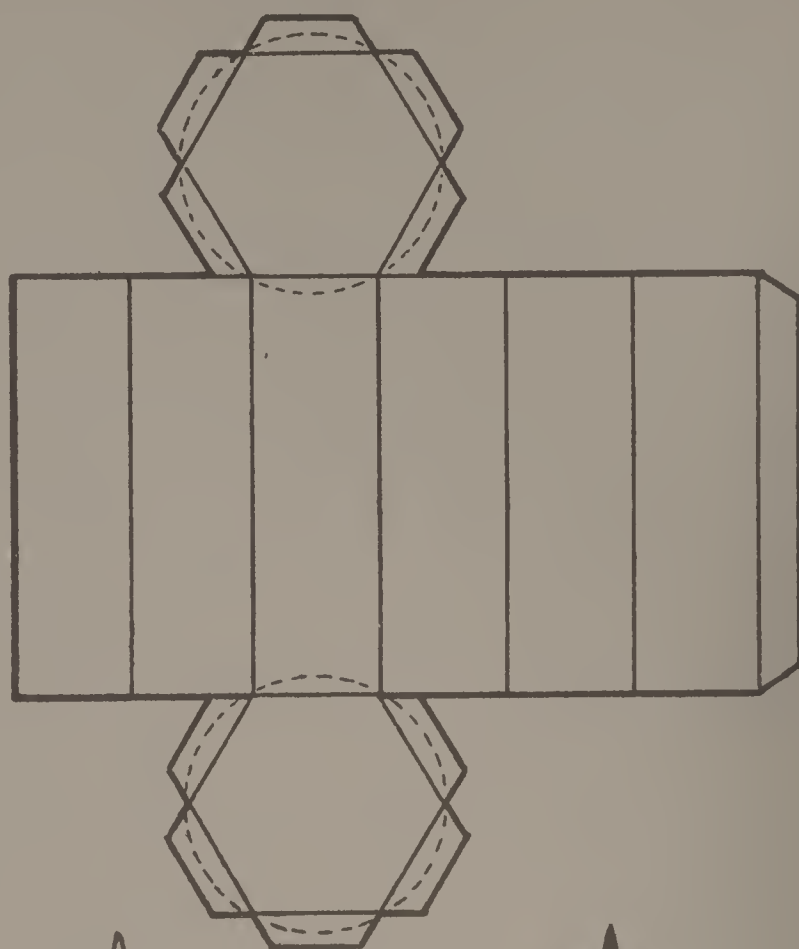


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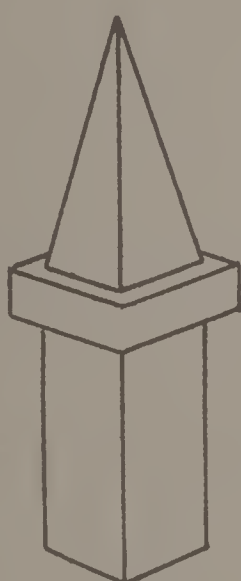
Historic Ornament: Every nation that has lived upon the earth has left in some form a record of its life. Often this record appears in the nation's architecture and ornament. When a general style of ornament has been closely identified with the life of the race or nation, it is called historic. The Egyptians found in the lotus flower the inspiration for much of their architecture and ornament. The Greeks found their suggestion in abstract proportions and line movements. Figs. 1, 2, and 3 are samples of Egyptian ornament. Fig. 4, 5, and 6 show the capitals of columns of marble developed by the Greeks, and known as the Doric (Fig. 4), the Ionic, (Fig. 5) and the Corinthian (Fig. 6) styles.



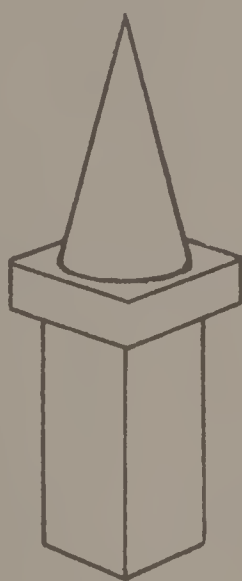
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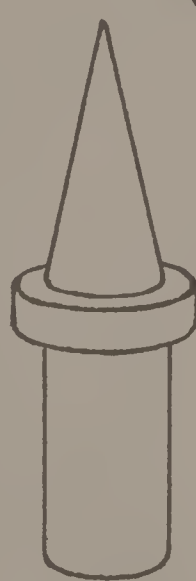
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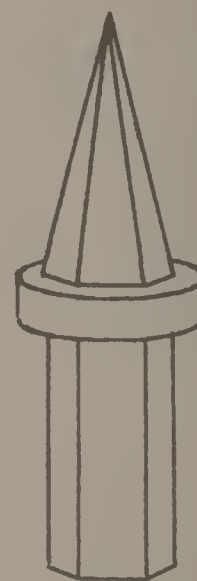
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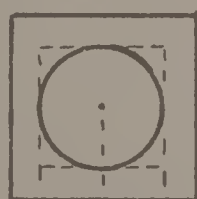
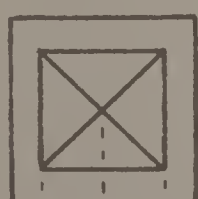
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Views, Patterns and Perspective Drawings of Type Solids: Three different kinds of drawings are shown on this page. Fig. 1 shows two views from the hexagonal prism and would be classed as a working drawing. Fig. 2 is a development of the surface of the same prism. When laps are added, as they are here, it is called a pattern. Figs. 3, 4, 5, and 6 are perspective drawings, showing the appearance of groups of type solids, views, or working drawings of which are seen below.



Sketching From the Figure: In selecting one of your schoolmates to “pose” for a sketch, choose some one whose costume shows strong contrast in values. The subject shown above wore a white sweater jacket, a dark skirt, white or light shoes, had dark hair, and carried a dark book next to the white coat. All these points of contrast helped to bring out the whole study in tones of striking contrast. Suppose the coat, skirt, shoes, book and hair had all been dark. You can imagine that the effect would have been monotonous, and the difficulty of making an interesting sketch would have been greatly increased.

Fig. 1 shows the first stage in making such a drawing. The proportions and shapes were carefully but lightly indicated. After comparing this stage with the pose, the various parts were more carefully drawn in, and more nearly completed (Fig. 2). Then the pencil values were laid in, in firm, direct strokes. The rendering of the outline of the coat was an interesting study.



STUDY IN ANALOGOUS HARMONY

A BEAUTIFUL HARMONY IN OPAQUE COLOR

Decorative Composition

A fundamental principle of design that has often been emphasized in these books may be briefly stated again, in connection with the color plate on page 59. Pictorial or naturalistic effects should never be employed as decorations. The study referred to is a fine example of the decorative treatment of a spray of wild cherry. We make use of the interesting arrangement of shapes that nature presents in a growth of this kind, to express various color harmonies. In treating a plant growth in this way, it is necessary that we make a careful pencil drawing of it. Our decorative treatment must show the plant characteristics, even though the finished study appears in very different coloring. The drawing must be faithful and accurate. We are at liberty to change leaf arrangements, to omit any part of the plant, or to add anything that will not contradict the nature of the particular plant studied. We must then compose our drawing within a suitable enclosure, considering the relationship of background spaces to the shapes that we have drawn. We thus establish a balance between drawing and background. Such a drawing would be called a decorative composition.

Opaque or Tempera Colors

The terms opaque or tempera colors are used to distinguish water colors that are not transparent in their effects, as are the water colors that are usually employed in the representation of flowers, landscapes, etc. Opaque colors are largely used by designers and decorators who desire flat tones in working out color schemes. Color tones are more easily controlled in this medium, and may be spread very evenly. Again, with opaque color we can paint light tones on dark paper,—a thing that we cannot do with transparent water colors. The preparation known as temperine added to ordinary water color secures the opaque quality so desirable for purely decorative work.

How to Paint With Tempera Color

Let us suppose that a careful line drawing has been made on white paper and a satisfactory composition arranged within a suitable enclosure. Rub graphite (soft lead from a pencil) on the back of the drawing and transfer it by tracing to a sheet of colored construction paper, of a tone selected to form a part of the desired color scheme. Let us assume that the analogous scheme shown on page 59 is to be used. The background is, then, a tone of gray-yellow. The flowers are a tint of yellow, and the leaves are a gray yellow-green. The stem is a shade of yellow-green. In the original drawing the stamens of the blossoms played an important part. They were carefully drawn in fine brush lines of pure yellow.

Mix with transparent water colors the several colors of your selected scheme. To hold your colors and to prevent their blending with each other, you will need as many small saucers or butter-plates as there are tones in your scheme. Add temperine to your water color mixtures. This makes the colors opaque. If the addition of temperine reduces the strength of color desired, add more water color to the mixture.

When the tones of the scheme are satisfactorily mixed, paint the shapes that are to be of the same color, in one group. Wash your brush thoroughly and paint the next group, repeating this process until all the shapes are painted. If it is necessary to correct any tone, wait until the opaque wash is thoroughly dry on the paper, and then paint over it.

Mounting the Study

The tones of paper upon which your composition is mounted should be parts of the color scheme. A scale of colors placed below the study, as is seen on page 59, will add a finishing touch.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)

Out-Door Sketching and Perspective

Pages 7, 9 and 52. Opportunity to sketch out-of-doors should be provided, after high school students have attained some degree of facility in handling the pencil. Such a subject as that given on page 7 is not difficult in perspective, but if roofs of houses, chimneys, lines of side-walk, etc., are encountered, a light preliminary sketch should be made and submitted for criticism, before the sketch is finished in pencil values. Tree sketching (page 52) may be practiced from local subjects. The chief point in such work is the knowledge of what to leave out. A few essentials only are treated, in this and in similar sketches.

Figure and Animal Sketching

Pages 17, 38, 40 and 58. Two methods of sketching from animals are suggested by the examples given. The cows on page 17 were sketched out of doors, from the living animals, and the birds and insects on pages 38 and 40 were drawn from mounted and stuffed specimens. The illustrations and the text explain the figure sketching lesson on page 58.

Decorative Design

Pages 38, 40 and 42. The designs on these three pages, and original designs which may be developed in connection with the material suggested, can be easily applied in the decoration of various articles. Stencilling, block-printing and cross-stitch embroidery are indicated in the exercises on the different pages.

Interior Decoration and Furniture Design

Pages 27, 30, 46 and 48. The beautiful color plate given on page 30 will be an inspiration to students and should be made the basis of several interesting problems. The design for the window, on page 48, is one of the details of this interior, worked out in gray values. The students could easily put this in color, using a scheme developed from the Chart. Other suggestions given in the color plate could be worked out in a similar way. The rug could be drawn in full, to scale, and colored differently; the fireplace could be similarly treated; a side wall, ceiling and floor space could be designed, and a different color scheme applied; the magazine-stand could be shown in a two-view drawing, such as that given on page 46. In like manner many problems could be based upon the design for the bedroom. Rugs, pillow covers, counterpanes, and curtains might all be designed, and expressed in a variety of color schemes, all related to the Chart. There is enough material in this one color plate to furnish problems for several months' work in elementary interior decoration. Page 27 contains a valuable device for making designs of this nature take on an aspect of reality.

Lettering

Pages 36 and 50. An alphabet of Roman capital letters is given on page 36. These letters should be copied by the students. Squared paper should be used as an aid to good spacing. The letters should first be drawn with light pencil lines, and then filled in with ink. Posters, bulletins, announcements, letter-heads, and many other forms of commercial design should be given as problems. Suggestions for this work will be found on page 50.

Picture Study

Pages 31 and 34. No finer examples of portraiture could be presented for study than the Rembrandt on page 31 and the Holbein on page 34. Try to lead the students to see that mere prettiness in a picture is not a quality of greatness. It takes knowledge and appreciation of what is good in art to be able to enjoy such masterpieces as these. Our high school students should certainly be numbered with the people who visit museums and galleries with pleasure and profit to themselves. Great pictures are like great books. The more we study them, the more do they contain for us. The text on page 32 should be read by the students, and other good pictures studied in a similar way.

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